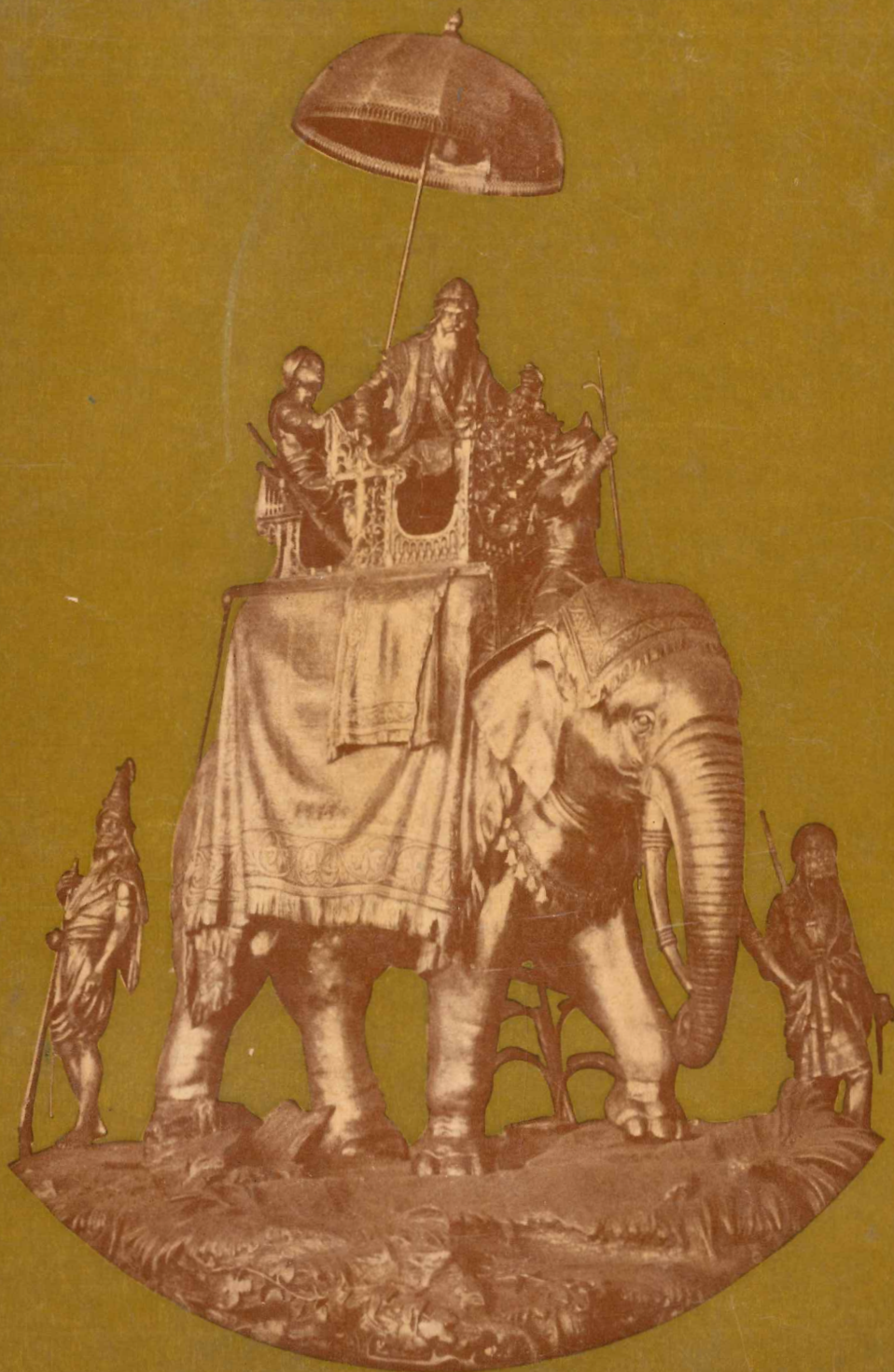


THE PRINCESS BAMBA COLLECTION



DEPARTMENT OF ARCHAEOLOGY IN PAKISTAN



Plate No. I. Maharaja Dalip Singh (Cat. No. 45)

THE PRINCESS BAMBA COLLECTION

THE Princess Bamba Collection has been recently acquired by the Government of Pakistan for preservation as a national asset by the Department of Archaeology. It belonged to Maharaja Ranjit Singh, the founder of the Sikh ruling dynasty of the Punjab and his son Maharaja Dalip Singh. Most of its objects appear to have originally gone out of the Sikh Darbar in Lahore to England, where Maharaja Dalip Singh was exiled after the annexation of the Punjab by the British in 1849. The collection remained in his Suffolk home as a family treasure, which was later on inherited by his daughter, Princess Bamba Jindan, who died issueless in 1957. The collection, is, therefore, of immense historical significance as it throws ample light on the life and time of Maharaja Ranjit Singh, his son Maharaja Dalip Singh and the Sikh Darbar in Lahore. It also reveals a distinct artistic taste of the Sikh royal princes during the turbulent period of the mid-19th century Punjab.

Although, Sikhism was born as a result of a great wave of spiritual awakening during the 15th century in the areas now called West Pakistan, the growth of Sikh political power in the Punjab and the North Western regions in the beginning of the 19th century, deserves a critical appreciation for understanding the implications of the regional cultures. The founder of Sikhism, Guru Nanak, was born at a village named Talwandi (modern Nankana Sahib) near Lahore. He preached against idolatory, caste distinction and hypocrisy, and gave his followers a comprehensive ethical code. A close study of the events connected with the lives of his religious successors—the Gurus—will reveal how deeply they were associated with Pakistan. The presence of over 130 shrines dedicated to different Gurus, situated in the length and breadth of West Pakistan, bear testimony to their close and continuous contact with this area during the centuries following the death of their founder.

Guru Nanak had emphasised that fundamental truth underlines all religions and the chief features of his system were its 'non-sectarian character and its harmony with secular life.' The early Gurus were religious preachers and did not interfere in politics; but later on, their conflicts started with the Mughal emperors, and after the death of Emperor Aurangzeb, the Sikhs under the leadership of their religious leaders over-ran the provinces of Sirhind and Delhi. The 18th century was, thus, a period of political upheaval in the Punjab. The death of the last Guru Gobind Singh in 1708 brought the institution of Guruship to an end. He, however, entrusted the secular affairs of the Sikhs to Lachman Das, a Hindu Pandit, who was re-named Banda Bahadur and who returned to the Punjab from Deccan with Guru Gobind Singh's banner, his battle drum and five arrows and spent most of his time in fighting the Mughal forces of Emperors Bahadur Shah and Farukhsiyar. Banda Bahadur tried to introduce certain religious innovations in the Sikh faith, but the orthodox element headed by the widow of Guru Gobind Singh, opposed these changes. His difference with the orthodox group of Sikhs resulted in the desertion of a large number of his followers with the result that he suffered a defeat at the hands of the Mughal army.

With Banda's death in 1716 the political power of the Sikhs came to a

steep decline. The religious affairs were entrusted to Bhai Mani Singh with the backing of the faction led by the widow of Guru Gobind Singh. At the same time, the Mughal power had also started showing signs of disintegration. The Marathas were consolidating their position and the Jats were in open revolt around the capital itself. The prevailing political anarchy was aggravated by the successive invasions of Nadir Shah in 1738 and Ahmad Shah Abdali from 1748 to 1767. These invasions helped the Sikhs to establish their rule in the Punjab over the area extending from Rawalpindi to the bank of Jamna in the east and upto Thar desert in the south. But the internal conflicts augmented the different Sikh factions and hostilities of the Afghans, the Dogras, the Gurkhas, the Marathas and the English created great obstacles in the establishment of a stable Sikh Government.

Out of this chaos Maharaja Ranjit Singh, by dint of his chivalry and statesmanship, consolidated a powerful kingdom on the north-west of the Sutlej, at the beginning of the nineteenth century. This he did by strengthening both his political and military power. The inhabitants of the Punjab, irrespective of caste or creed, were associated with his Government. His army consisted of the Sikh, Gurkha, Panjabi Musalman and Pathan soldiers. European officers, at one time, nearly three dozen, were employed to organize and train the troops. The highly placed foreign officers in his service were French Generals Ventura, Allard and Court; Avitabile, an Italian, and Colonel Gardner an Irishman, who commanded his cavalry, infantry and artillery. These officers can be seen in the painting depicting the Darbar of Maharaja Ranjit Singh (S. No. 1). It is very strange that none of the European officers fought on the Sikh side in the Anglo-Sikh wars, and in fact many volunteered for service in the English army. Canons were manufactured in Lahore and Muslim gunners were trained to handle them. Maharaja Ranjit Singh had several able councillors; these included Fakir Sayed Nooruddin and Fakir Sayed Aziz-ud-din. (The Fakirs and the European officers also appear in S. No. 58).

Maharaja Ranjit Singh died in 1839 without nominating his successor. As he had no time to found any permanent institutions which could live apart from himself, his death was the signal for the beginning of fight for

power. The Sikh throne was successively occupied by his eldest son Maharaja Kharak Singh who died in 1840; his grandson Maharaja Naunihal Singh (d. 1840) and his second son Maharaja Sher Singh (d. 1843) who were all murdered one after the other by rival factions. In the year 1843, Maharaja Ranjit Singh's son Prince Dalip Singh by Rani Jind Kaur, commonly known as Rani Jindan, ascended the throne at the age of six. Rani Jindan was the daughter of Sirdar Manna Singh Aulakh of Chauganwan (S. No. 3). The Anglo-Sikh wars resulted in ultimate liquidation of the Sikh power, and on 30th March, 1849, Maharaja Ranjit Singh's short lived kingdom was annexed by the British. Maharaja Dalip Singh was taken away to Fatehgarh in the U.P., and put under the tutelage of Sir John Login of the Bengal Army, with the result that after two years the young Maharaja expressed a desire to renounce his faith and embrace Christianity. He was baptised, granted a pension, sent to England and given an estate in Suffolk. He married Bamba Muller, daughter of a European merchant and an Abyssinian mother. The marriage took place in the British Consulate at Alexandria, Egypt.

Maharani Bamba spoke and understood only Arabic, and in the beginning the Maharaja had amusing difficulties when attempting to converse with his fiancée. She bore him Prince Victor Dalip Singh (b. 1866, d. 1918), Prince Fredrick Dalip Singh (b. 1886, d. 1926), Princess Bamba Jindan (b. 1869, d. 1957), Princess Katherine, Prince Albert Edward Dalip Singh (b. 1879, d. 1893) and Princess Sophia Alexandra. (b. 1874, d. 1948). The children of Maharaja Dalip Singh died issueless. Dalip Singh came to India twice and was reconverted to his paternal faith. In 1886 he made an attempt to leave England for good and settle down in the Punjab, but his attempt failed and he was not allowed to proceed beyond Aden. He did not return to England and died in Paris in 1893.

Princess Bamba Jindan Dalip Singh, who later on married an English gentleman Dr. Southerland, continued to keep in her custody the collection of paintings and objects of arts, belonging to her father. She died in Lahore on March 10, 1957, without having any issue and, thus, with her death ended the line of the Sikh ruling dynasty. She bequeathed the collection to Pir Karim Bakhsh Supra of Lahore who sold it recently to the Government of Pakistan.

The collection consists of 18 oil paintings, 14 water colours, 22 ivory paintings, 17 photographs, 10 metallic objects and 7 miscellaneous articles.

The paintings in this collection are mostly the work of European artists, and therefore, they do not belong to the style of painting which was in vogue in the Punjab during the Sikh period and which resembled broadly the Kangra School. A number of paintings of that period are in the Central Museum, Lahore. There are also panels of wall paintings in the Samadhi of Maharaja Ranjit Singh; in the Haveli of Maharaja Naunihal Singh in Lahore and on the walls of the Mirs' Harem in the Hyderabad Fort. In the Lahore Fort, the Department of Archaeology has traced a number of wall paintings of the Sikh period which were concealed under lime plaster of the British period. These paintings provide interesting material for a study of the Sikh period art.

The majority of paintings of the Bamba collection are, thus, the work of European painters: August Schoefft, Leslie Poole Smith, Goldingham, Blakeney Ward, P.C. French, Paillet and Winterhalter, and represent the styles in vogue in Europe in the 19th century. The painting illustrating the 'Darbar of Maharaja Ranjit Singh' by Aug. Schoefft (No. 1) deserves special consideration on account of the unusually large size of the canvas, 192"x100", and the minute details of the Sikh Court. The scene depicts Maharaja Ranjit Singh dressed in plain white clothes seated with all the glory of the royal Darbar. The paintings showing "Maharaja Ranjit Singh" at Amritsar (No. 2) and 'Maharaja Sher Singh in Council' (No. 5) give a glimpse into their unsophisticated life. The portraits of Maharaja Sher Singh (No. 4), the Mughal Emperor Bahadur Shah (No. 11) and his sons (No. 12 and 13), and Maharaja Dalip Singh (No. 8) depict in the minutest detail the richness of the costumes and jewels worn by them.

Among the water colours, the painting of Maharaja Dalip Singh (No. 45) deserves special attention on account of its details and over-all grace and charming effect which it produces. It was commissioned by Queen Victoria and painted in the Buckingham Palace by Winterhalter.

The twenty-two oval ivory miniatures are in the style prevalent in Delhi, Agra and Benaras in the 19th century (S. Nos. 19-40). The photographs of Anne Dalip Singh and the sons of Maharaja Dalip Singh are valuable historical record.

Among silver objects, the model of Maharaja Ranjit Singh riding-in-state on an elephant, (L. 32" B. 23", H. 44"), is exquisitely finished. The inscription on the silver cup presented to Princess Sophia Dalip Singh (S. No.78) reflects the sentiments of love and affection of the Sikhs, which they had for their ruling family.

The horse trapings set with gold and precious stones, and the gold plated umbrella give an idea of the wealth of the Sikh Court (No. 81).

The plaster cast of the marble bust of Maharaja Dalip Singh (No. 86) made under orders of Queen Victoria by Baron Marochetti, is a fine specimen of statuary. The original is in the Buckingham Palace.

The *Arzdasht* in Persian, by Rai Kanahiya Lall, author of *Zafar Nama Ranjit Singh*, presenting a copy of his work to Maharaja Dalip Singh, demonstrates how the Persian language enjoyed the patronage in the Sikh Court. (S. No. 87)

The present collection, in short, contains a number of paintings and other miscellaneous objects which have a direct bearing on the house of Maharaja Ranjit Singh and his son Dalip Singh, and their return from the U.K. to their original homeland will be a valuable addition to the art treasures of Pakistan.

We are indeed very grateful to Pir Karim Bakhsh Supra whose keen interest in the preservation for our cultural heritage and whose desire that the collection should not go out of Pakistan, enabled us to acquire these relics.

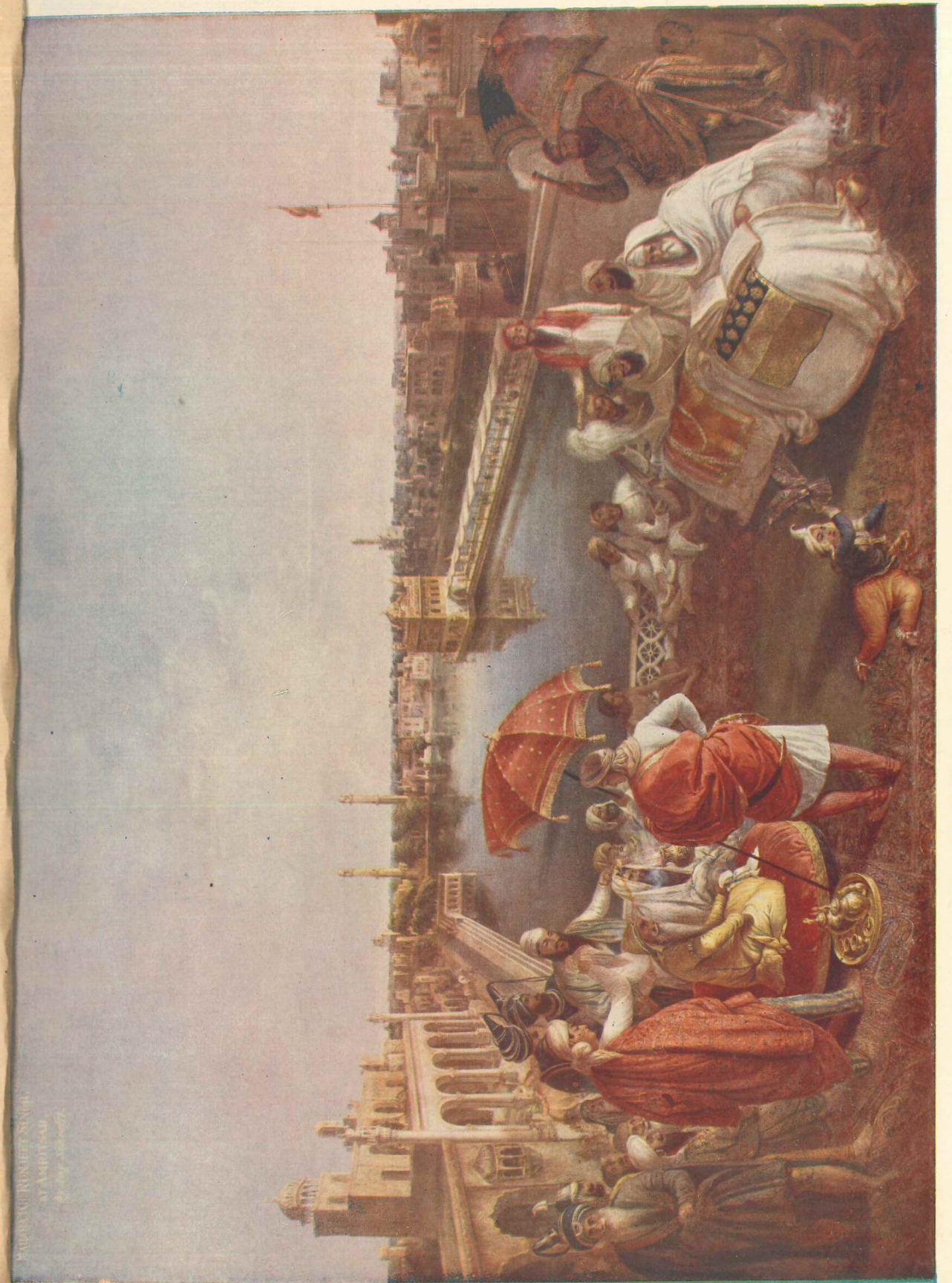


Plate No. II. Maharaja Ranjit Singh at Amritsar (Cat. No. 2)

OIL PAINTINGS

1. **DURBAR OF MAHARAJA RANJIT SINGH (C. 1838)**
Canvas 192"x100", by Aug. Schoefft.

Maharaja Ranjit Singh seen sitting in the marble pavilion adjoining the Sishmahal in the Lahore Fort and receiving nazrana. Members of the Royal Family, nobility and high officials of the state including European Military Officers surrounding him. This was on display in the British Museum.

2. **MAHARAJA RANJIT SINGH AT AMRITSAR**
Canvas, 4'-8-1/2"x3'-7", by Aug. Schoefft.

The scene depicts the Maharaja seated on a red velvet cushion at the side of Golden Temple. In front of the Maharaja stands an attendant holding umbrella. On the left are seated three long bearded persons reciting the Granth Sahib which is placed on high velvet cushions. In the background are a number of buildings. In the middle of the tank stands the Golden Temple connected with a causeway.

3. **MAHARANI JINDAN**
Canvas, 4'-8"x3'-9".

Seated on a thick round cushion in red cloth woven in gold having dark green velvet borders. The Maharani is depicted reclining against a big pillow; inside Lahore Fort.

4. **MAHARAJA SHER SINGH**
D. 1843, Portrait,
Canvas, 4'-8"x3'-8-1/2" by Aug. Schoefft.

(Son of Maharaja Ranjit Singh—occupied the throne of Lahore after the death of Naonihal Singh in 1840 and was murdered by Sandhawalias in 1843.)

5. **MAHARAJA SHER SINGH IN COUNCIL**
Canvas, 2'x18", by Aug. Schoefft.

Seated on a cushion on ground with his Prime Minister Dhian Singh Dogra and other Sirdars who have been depicted seated in two rows on his right and left side.

6. **H.H. MAHARAJA DALIP SINGH**
G.C.S.I., B. 1838, D. 1893,
Canvas, 4'-6"x6'-6"
Portrait by Capt. Goldingham.

In an elaborately carved gilded wooden frame.

7. **PRINCE DALIP SINGH**
Canvas, 2'-6-1/2"x2'-2-1/2"

On horse back, in red and gilt frame.

8. **PRINCE DALIP SINGH**
Canvas, 4'-5"x3'-9"
Portrait, in elaborate gilt frame.

9. **FREDRICK DALIP SINGH**

B. 1868 aged 3
4'-8"x3'-5-1/2", by Aug. Schoefft.

In scarlet clothes embroidered with gold wearing Salim Shahi Shoes. Has a sword in hand, Badshahi Mosque, Lahore can be seen in the distant back ground.

10. **MAJ. H.H. PRINCE F. DALIP SINGH
MVO NORFOLK YEOMANRY**

Canvas, 5'-6"x3'-6"
Portrait, by Leslie Poole Smith 1909.

11. **EMPEROR BAHADUR SHAH, THE LAST KING OF DELHI**

B. 1776, D. 1862
Canvas, 5'-0"x3'-6"
Portrait by Aug. Schoefft.

12. **ONE OF THE SONS OF EMPEROR BAHADUR SHAH**

Canvas, 4'-0"x3'-3"
by Aug. Schoefft.

13. **MIRZA (SHAHZADA) JAWAN BAKHT**

The youngest son of Emperor Bahadur Shah
Canvas 4'x3'-3"

14. **DELHI**

Canvas, 3'-0"x2'-6"
by Aug. Schoefft.

15. **BANARAS**

Canvas, 4'-6"x3'-6"
by Aug. Schoefft.

River Scene.

16. **PALACE SCENE**

Canvas, 4'-6"x3'-6"

Depicting figures on a roof in the foreground and a group of buildings round the tank.

17. **LAND SCAPE**

Framed, 1'-9-1/2"x1'-5-1/2"

Sheep in foreground—a red coloured building in centre.

18. **LAND SCAPE**

Framed, 2'-4"x1'-11"

A fountain in the centre.

IVORY PAINTINGS

19. **'GOOLAB SING'**

20. **'RHMCIK'**

21. **'SALL SING'**

22. **'DHIAN SING'**

23. **'TEJA SING'**

24. **'AHAKBAR SING'**

25. **'SHEARE SING'**

(Sher)

26. **'DEWAN MOOHAG'**

27. **'RANNEE JINDAH'**

(Rani)

28. **'SHEAR SING UTTARRYWALLA'**

29. **'RUNJEET SING'**

30. **'DOST MOHAMMAD KHAN'**

31. **'NEWHAL SING'**

(Naunihal Singh)

32. **'CHECHA SING'**

33. **'DULEEP SING'**

34. **'RUMBAR SING'**

35. **'CHUTTER SING UTTAREYWALA'**

36. **'HUREE SINGH'**

(Hari)

37. **'SHAM SINGH UTTAREYWALA'**

38. **'DEENA NAUT'**

(Nath)

39. **'SHULLA MUR GARDEN', LAHORE**

(Shalimar)

40. **TARJ, AGRA**

(Taj Mahal, Agra)

Note : The twenty-two oval shaped Ivory paintings (No. 19-40) are by an unidentified artist of the Punjab. These arranged in 6 rows having 4 paintings in 5 rows and two paintings in the sixth bottom row. The painting from right to left—starting from row No. 1 to 6 depict the persons, mentioned above—Spellings of names have been copied as they appear under each painting.

WATER COLOUR PAINTINGS

41. **MAHARAJA RANJIT SINGH**
Bust, 10"x8"
42. **MAHARAJA RANJIT SINGH**
Bust, 10-1/2"x8-1/2"

on drawing paper (same as 41 above) ordinary frame without glasses.
43. **MAHARAJA DALIP SINGH**—Lahore 1849
1'-6-1/2"x1'-4"

seated on a chair and surrounded by four attendants.
44. **MAHARAJA DALIP SINGH**—MUSSOORI 1853
1'-9"x1'-5-1/2", by P.C. French.

seated on horse back.
45. **MAHARAJA DALIP SINGH**
2'-2"x1'-2", by Paillet
wearing princely dress, holding a sword in right hand and belt by the left.
46. **MAHARAJA DALIP SINGH**
2'-5-1/2"x1'-8" by Winterhalter (No. 45)
47. **MAHARAJA DALIP SINGH**
2'-9"x2'-0"

with footnote at base—'to my dear friend George Bartley' (copy of No. 45.)
48. **FREDRICK DALIP SINGH**
3'-1"x2'-8", by Blakeny Ward.
49. **A MUGHAL COURT**
2'-5"x1'-11"

King seated on a golden throne, nobles standing in rows on his left and right with the caption.

"عمل نادر الزمان غلام مرتضیٰ خان ملازم حضور والا،"
50. **LAND SCAPE**
2'-3-1/2"x1'-9"
51. **LAND SCAPE**
2'-3-1/2"x1'-9"
52. **LAND SCAPE**
1'-7-1/2"x1'-3"

53. **LAND SCAPE**
1'-10"x6'-1/2"

54. **LAND SCAPE**
10-1/2"x8-1/2"

PHOTOGRAPHS

55. **MAHARAJA RANJIT SINGH**
1'-7"x1'-3-1/2"
Photographs of a pencil sketch in glazed frame.
56. **MAHARAJA RANJIT SINGH**
Wooden frame
1'-1"x10"

on horse back with three lance bearers in front and one umbrella bearer in the rear.
57. **MAHARAJA RANJIT SINGH**
on horse back

The photograph has been printed by placing the negative in reverse. The inscription reads as under:

تصویر باتوقیر بادشاہ فریدون جاہ مہاراجہ رنجیت سنگھ بہادر بیکٹھ باشی، وقت سواری
58. **COURT OF MAHARAJA RANJIT SINGH (LAHORE)**
2'-2"x2'-2"

Photograph of painting by Mohd. Bakhsh Nakash, Chhuta Bazar, Lahore, drawn in 1880.

Depicting following nobles of his Darbar.

Left side: Kharak Singh, Sher Singh, Naunihal Singh, Peshawara Singh, Kashmira Singh, Hira Singh, Diwan Dina Nath, accountant and attendants.

Right side:

1st row Raja Dhian Singh, Raja Gulab Singh, Sardar Hari Singh Nalwa, Raja Sochet Singh, Nidan Singh, Sardar Ajit Singh, Sardar Lehna Singh, Dhowkal Singh.

2nd row Faqir Nooruddin (Secretary), Jemador Khushal Singh, Raja Lal Singh (Misser), Mr. Allard (French), Sardar Sham Singh Atariwala, Diwan Ajudhia Parshad, Sultan Mohd. Khan of Kabul, Nakhe Khan Phoola Singh Nihang.

3rd row Faqir Azizuddin (Secretary), Sardar Lehna Singh Majithia, Shaikh Ghulam Mohiuddin; (Mr.) Ventura Italian, Sardar Attar Singh Kalianwala, Nawab Sarfraz Khan, Diwan Sawan Mal, Sardar Chatta Singh Atariwala.
59. **COURT OF MAHARAJA RANJIT SINGH**
framed, 2'-8-1/2"x1'-9"
Photograph of painting No. 1 above.

60. **RANJIT SINGH**—Tomb at Lahore
Framed 1'-3-1/2"x1'-7-1/2"
61. **MAHARAJA SHER SINGH**
Framed 1'-8-1/2"x1'-3-1/2"
- Photograph of a pencil portrait
62. **PRINCE DALIP SINGH**
Framed 1'-3"x1'-1"
- Painted in opaque glass.
63. **ANNE DALIP SINGH**—1900
Framed 1'-9"x1'-3"
(Wife of Victor Dalip Singh)
64. **VICTOR DALIP SINGH**—1892
Framed 14"x9-1/2"
- Autographed photograph of Victor Dalip Singh eldest son of Dalip Singh, D. 1918.
65. **'FREDRICK DALIP SINGH—FREDDY 1895'**
Framed 1'-8-1/2"x1'-4"
66. **'FREDRICK DALIP SINGH—1898'**
Framed 1'-8"x1'-2-1/2"
- Dressed in Princely attire.
67. **FREDRICK DALIP SINGH**
Framed 1'-8"x1'-2"
- Standing, wearing princely dress. The photograph has been painted in watercolour.
68. **PRINCESS BAMBA**
Framed 1'-9"x1'-4"
- Wearing court dress.
69. **BUST OF A BOY WITH NAVY SCARF**
Framed 1'-9"x1'-5"
70. **BUST OF A MALE IN UNIFORM**
Framed 2'-8-1/2"x1'-9"
71. **MAHARAJA RANJIT SINGH**
Pedestal 2'-8"x1'-11"
Total height 44"
- On a Caprisoned Elephant Silver, set on a 12" high oblong pedestal depicting Sikh Soldiers; two with exquisitely modelled horses, two with Guns; an ascetic seated

on the ground and a hunting dog. The Maharaja is shown seated on the elephant on a delicately made Hauda with an attendant sitting behind and holding an umbrella over him.

The plinth is beautifully decorated on all sides. The front depicts a deer being attacked by a man on right and a leopard on the left; the back side panel shows a lioness pouncing upon a fallen horse whose rider with a sword and shield is attacking the beast. The right side panel depicts a hunting procession of foot men, mounted horses, camels and elephants. The left side panel depicts a scene out side the Lahore Fort, showing Sikhs, Europeans and an army battalion.

72. **UMBRELLA OF RANJIT SINGH**
Dia. 6' with a gold plated (thin metal)
Pole length 8'-11"
- The umbrella in red cloth inter-woven with gold; with golden plated spokes, connected with the central cogwheel.
73. **FLY WHISK**
Size of handle 12"
- with silver handle beautifully carved.
74. **FLY WHISK**
Size of handle 12"
- with silver handle.
75. **FLY WHISK**
Size of handle 1'-5"
- with silver handle.
76. **FLY WHISK**
Size of handle 1'-4-1/2"
- with silver handle.
77. **CYLINDRICAL CASE**
Silver, L. 13', Dia. 1'-5", by Rai Kanhayallal, author of Zafarnamai Ranjit Singh with an address in persian addressed to Maharaja Dalip Singh.
78. **CUP**
Silver plain, H. 5", Dia. 6-1/2"
with two earshaped handles; a square low pedestal and following inscriptions:
- "Presented to
Her Highness Princess Sophia Dalip Singh by the Sikh soldiers of the Indian Convalescent Home Barton-on-Sea, Jan. 1916."
79. **ALTER CANDLE STICK STAND**
Brass, H. 1'-9", with a nail on top.
Dia. at top 7-1/2" at the base 2'-2-1/2".
- said to belong to Maharaja Ranjit Singh.

80. **ALTER CANDLE STICK STAND**

Brass, H. 1'-9" with a nail on top.
Dia. at the top 7-1/2" at the base 2'-2-1/2".
said to belong to Maharaja Ranjit Singh.

MISCELLANEOUS

81. **HORSE TRAPPINGS OF MAHARAJA RANJIT SINGH**

in three pieces (i) Sar Band; (ii) Seena Band and Dum Gazz (tail strap) covered with red velvet richly covered with gold decorations and studded with diamonds rubies, jaspers.

(i) *Sar Band*:

set with 77 small and 6 medium size flowers, in plate gold, with eight petals, each petal studded with turquoise; a tika weight 10 tolas of gold with ten pendants of 100 kt. One Kalgi and two solid gold buckle—The Tika and Kalgi are richly studded with jewels.

(ii) *Seena Band*:

Total length 4'-11" with 35 small and 2 medium size flowers of plate gold weighing 20 tolas. Each flower has eight petals studded with 14 turquoise and a diamond; a medalion of 10 tolas of gold set with a large piece of turquoise and other small beads of stones.

(iii) *Dum Gazz (Tail)*:

Total length 5'-6" with 64 small flowers of plate gold weight 32 tolas; two medium size and one big buckle of solid gold weighing 2 tolas and 10 tolas respectively; studded with jewels and precious and semi precious stones.

82. **PEDIGREE OF MAHARAJA DALIP SINGH CHANDAR BANSI**

Framed 2'-5"x2'-0"

Jadave Bhargavya Goter of the Punjab.

83. **HANDS REPOSING AGAINST BREAST**

Marble 1'-3"x7-1/2"

said to represent the hand of Mai Jindah—wife of Maharaja Ranjit Singh.

84. **PLASTER CAST**

of No. 83 above.

85. **LOW SEAT CHAIR**

Lacquer work—seat 1'-6"x1'-6",
H. 2'-7".

Wooden back decorated with 2 peacocks on top and 2 standing female figures and a male playing flute.

86. **BUST OF DALIP SINGH**

2'-5" including pedestal.

Plaster cast of marble bust of H.H. the Maharaja Dalip Singh at the age of 18, by Baron Marochetti. The original is at Buckingham Palace and a duplicate at Blotorton Hall, Nor Folk—Sophia Dalip Singh owned the present piece.

87. **ARZDASHT**

in Persian, by Rai Kanahiyallal, author of Zafar Namai Ranjit Singh 29-1/2"x11-1/2"

Presenting a copy of his work to Prince Dalip Singh. The text has been written in elegant *Nastaliq* with in a floral designed margin in azure, green red gold and turquoise blue with a beautifully executed Peshani in Kashmir Style.

The space in between the lines of the text has been decorated with floral bands in gold work.

(Pl. see Annex. I)

المعروف رنجیت نامہ موسوم ساخت الحمد لله کہ این مهم عظیم و کار بزرگ کہ انجام آن خارج از اندازه و حوصله این ناتوان بود حسب المدعا صورت انعقاد و انصرام پذیر رفت اگرچه فدوی را از سر انجام خدمات مفوضہ سرکار سہلتي و فرصتي در تمام روز میسر نبود اما شوق کشان کشان فدوی را برین کار می آورد و تمام صحبت ہمد مانہ با کاغذ و قلم و دوات و چراغ میداشت چون مسودہ کامل منظوم بخیر تحریر در آمد فی الفور بصرف زر کثیر ہفتصد و چار جلد این نسخہ بمعرض طبع آورده مشتمل در خاص و عام نمود تا از مہاراجہ صاحب بہادر سرگبashi تا قیام قیامت یادگار بر صفحہ روزگار بماند و تا دور دوران ذکر خیر آن مقبول خلایق بر زبان خلق جاری ماند، زمین و آسمان تا برقرار است - ز نیکان نام نیکو یادگار است - حالا فدوی یک جلد مجلد کتاب ظفر نامہ رنجیت سنگہ (بہادر سرگبashi) المعروف رنجیت نامہ و جلد ثانی کتاب یادگار ہندی منظوم فارسی کہ در کتاب مذکورہ ہم تذکرہ مہاراجہ رنجیت سنگہ بہادر سرگبashi بزمرہ شاہان عالیشان و فرمانروایان بلند مکان مذکور و مندرج است بذریعہ عریضہ نیاز ہذا بطور بیشکشی عجیبہ و تحفہ غریبہ بحضور عنایت ظہور بندگان اقدس و اعلی گذارش مینماید و از غایت تلطفات خسروانہ و نہایت عنایات شاہانہ امید وار است کہ بمنظوری این نذرانہ محقر قبول این پیشکش نادر فدوی در اینائی جنس و اخوان الزمان فخری و عزتی و امتیازی و اعزازی حاصل نماید و تاج اقتدار و افتخار ہر فرق حال خود پوشد .

واجب بود عرض نمود آلہی آفتاب دولت و اقبال تابان و درخشان باد عریضہ رائی کنہیا لال بہادر مصنف کتاب ظفر نامہ رنجیت سنگہ المعروف رنجیت نامہ المتخلص بہندی

(Annexure I)

بمحضور فیض گنجور مہاراجہ عالی جاہ خورشید پائیگاہ جناب
ہزہائینس مہاراجہ دلپ سنگہ صاحب بہادر جی سی ایس آئی دام
اقبالہ فرزند دلہند جناب مہاراجہ رنجیت سنگہ صاحب بہادر سرگبashi

کرمی نشین پایہ عظمت دلپ سنگہ	مسند نشین مسند عزت دلپ سنگہ
ابر عطا و کان سخا منبع کرم	دریای جود و لطف و عنایت دلپ سنگہ
آن نو نہال گلشن پنجاب سر بلند	سر سبز سرو باغ ولایت دلپ سنگہ
زور آورد بہادر و شیر دلیر جنگ	مرد شجاع و صاحب قوت دلپ سنگہ
رنجیت سنگہ آن کہ شہنشاہ دہر بود	فرزند اوست خازن دولت دلپ سنگہ
خوشروئی و نیک طلعت و خوشگوئی و خوش کلام	گنجینہ دار گنج فصاحت دلپ سنگہ
اہل وقار و صاحب اعزاز و احترام	عالی جناب و صاحب حشمت دلپ سنگہ
سالار اہل خلق و شہی بندہ پرورے	فرمان روائی ملک سخاوت دلپ سنگہ
ہندی شود کتاب تو مقبول خاص و عام	دیدش اگر بہ دیدہ رغبت دلپ سنگہ

جناب عالی فدوی شخصی از نمکخواران قدیم و کمترین ملازمین سرکار ابد پائدار انگریزی است و سرکار فیضمدار این بندہ خاکسار زرہ بیہقدار را بکمال بندہ نوازی از فرش زمین بر داشتہ بر اوج عرش رسانند و در سر رشتہ کارخانہ عمارات خطہ دلپذیر پنجاب بہ عہدہ ایکڑکٹو انجنیئر سول ورکس لاہور ڈویزن مامور فرمودہ شکر این مہبت عظمی و عطیہ کبری بکدام زبان ادا کند اگر ہر موئی جسم لاغر ہندی زبان گردد - کند از ہر زبان تشریح لطف و شکر احسانش، چون از مدت بست و دو سال اتفاق مسرت و موقع سکونت در شہر لاہور مانده و ملاقات دوستانہ با رؤسائی پنجاب و شرفائی لاہور بوجہ احسن پدید آمد از زبان گوہر افشان ہر یک ذکر فتوحات متواترہ و ترقی حشمت و دولت مہاراجہ رنجیت سنگہ بہادر سرگبashi بگوش فدوی رسید بی اختیار شوق و ذوق در دل پدید آمد کہ سوانح عمری مہاراجہ صاحب بہادر مدوح را بنظم فارسی منظوم ساختہ بعد طبع بطور بیشکشی بحضور بندگان عالی کہ فرزند دلہند مہاراجہ صاحب موصوف اند بگذارنم بعد جستجو مسودہ نادر در احوال مطلوبہ بہ ہم رسید چون بیش ازین ہم چند کتب منظوم فارسی و اردو مثل گلزار ہندی و بندگی نامہ و یادگار ہندی و اخلاق ہندی و مناجات ہندی نوشتہ عادی تنظیم نظم شدہ بود در عرصہ پنج سال بیازدہ ہزار و پانصد شعر بہ تتبع مولانہ نظامی مصنف سکندر نامہ این نسخہ را باختتام رسانید و بظفر نامہ رنجیت سنگہ

I L L U S T R A T I O N S

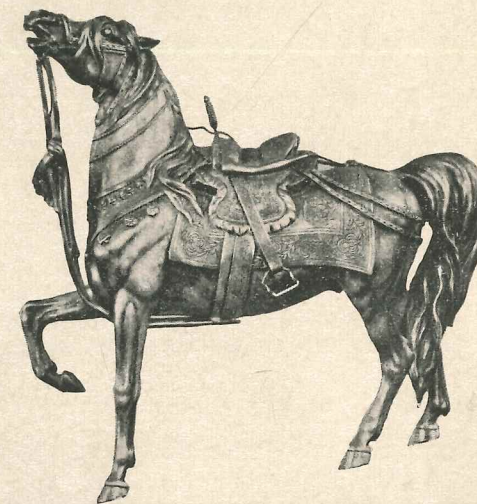


Plate No. IV. Horse (a piece from Cat. No. 71)

Plate No. V. Maharani Jindan (Cat. No. 3)

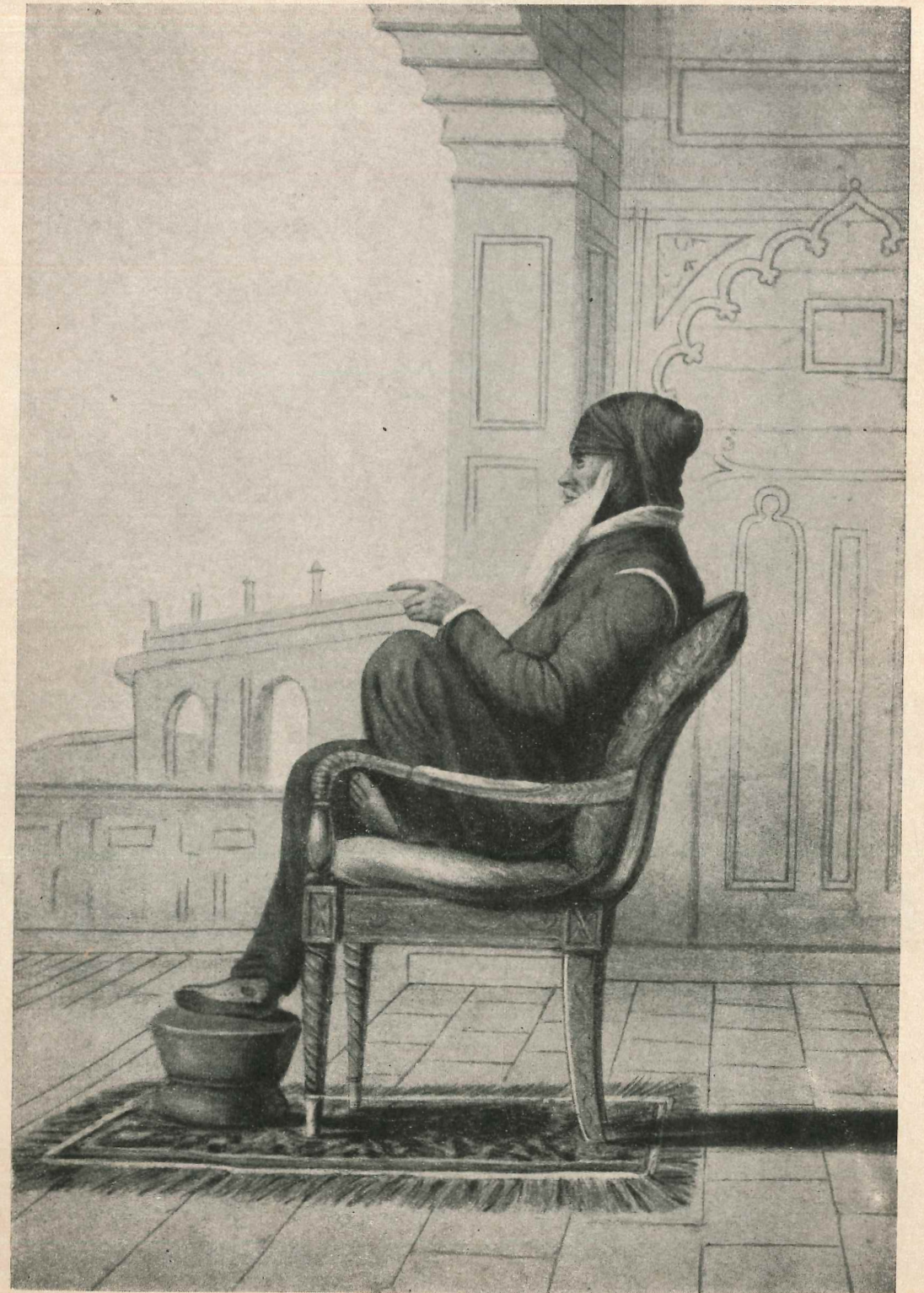


Plate No. VI. Maharaja Ranjit Singh (Cat. No. 55)



Plate No. IX. Maharaja Sher Singh (Cat. No. 4)



Plate No. X. Prince Fredrick Dalip Singh (Cat. No. 10)



Plate No. XI. Bust of Dalip Singh (Cat. No. 86)



Plate No. XII Durbar of Maharaja Ranjit Singh (Cat. No. I.)



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